



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# AMERICAN ART NEWS.

VOL. VIII, No. 32.

NEW YORK, JUNE 18, 1910.

SINGLE COPIES, TEN CENTS.

## SPECIAL ANNOUNCEMENT.

With this issue the AMERICAN ART NEWS will, as usual during the summer, appear monthly until the 15th of October next, when the weekly issues will be resumed.

The regular summer MONTHLY issues will be published on Saturdays, June 18, July 16, August 20 and September 17.

## EXHIBITIONS.

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—Important Sales.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—Works of art.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.
- Vose Galleries. — Early English and modern paintings (Foreign and American).
- Chicago.
- Henry Reinhardt. — High-class paintings.

### Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

### Germany.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

### Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

## ART DIRECTOR APPOINTED.

Harrison S. Morris has recently received from Secretary Knox his appointment as Commissioner General of the American art exhibition which is to be a part of the great International Art Exhibition to be held in Rome next year, in commemoration of the 50th anniversary of the kingdom of Italy.

Mr. Morris, who is regarded as one of the foremost art critics in America, has for several years been chairman of the Ways and Means Committee of the National Academy of Design in New York. He is also widely known among artists as a most successful manager of art exhibitions in Philadelphia and in Washington.

Mr. Morris said that he would at once make the necessary efforts to have the painters, sculptors and the illustrators of the United States amply represented at the great exposition, which will be the largest and most important of its kind ever held in Italy, and perhaps in Europe. He said he could not say whether a special building would be constructed for the American show, but he thought it likely, for he intends to make as good a showing of modern American art as is possible, and he believes a great deal is possible.

There are to be two expositions in Italy in commemoration of the 50th anniversary of the Italian union. One of these is to be the International Exposition of Art and History, to be held in Rome from February to November, 1911, and the other is an International Exposition of Industry and Labor, to be held in Turin about the same time. For these two expositions Congress has appropriated \$130,000, so that the United States may be properly represented.

## NOT BOUGHT BY MUSEUM.

News comes from London that Whistler's portrait of Sir Henry Irving as Phillip II of Spain, which is now in the Metropolitan Museum, was purchased from the Blakeslee Galleries by Mr. Charles L. Freer of Detroit, and not by the Metropolitan Museum as reported in the newspapers.

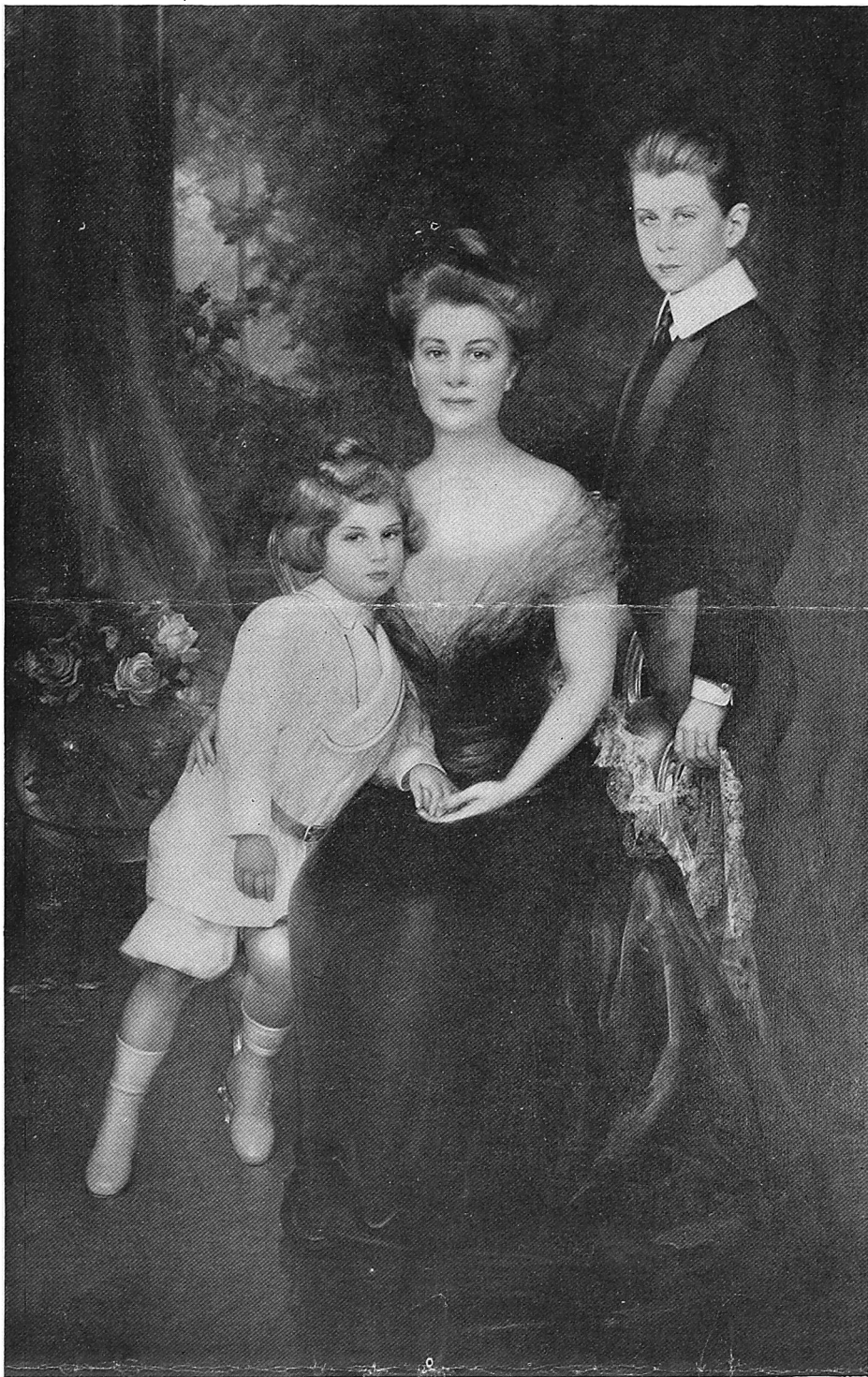
## TWO IMPORTANT SALES.

### Alexander Young Collection.

High as were the prices paid for some of the pictures of the Barbizon School at the Yerkes sale in New York, there is expectation that even higher figures will be reached at the sale to take place in London at the end of June, when a portion of the Alexander Young collection will be put up at auction. The collection includes 40 Corots, 45 Daubignys, six landscapes by Dupre, nine Tryons and a half a dozen Millets; while among the painters of later schools there are superb examples of Israels, James Maris and Harpignies.

### Schroeder Art Objects.

The Christie's will sell at auction on July 5 the porcelain, jewels and other art objects collected by the late Baron Schroeder. It is the most important collection that has been offered for sale in a quarter of a century. It contains the pick of the great collections sold in that period and includes the famous rock crystal biberon, which sold in May, 1905, for \$81,275.



MRS. JOHN SCOTT BROWNING AND SONS.

By Charles Frederick Naegle.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

### London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

## BOSTON.

A selected collection of paintings by living American artists, forming a summer exhibition is now on view at the galleries of R. C. & N. M. Vose, 320 Bolyston Street. An important twilight landscape by Ben Foster "Evening Mists," occupies the centre of the west wall, and is one of the "clous" of the exhibition. It is in a noble vein of poetic suggestiveness which is characteristic of this painter's best work. Another noteworthy landscape coming from one of the veterans, is the canvas on the same wall by William Sartain. The design is simplicity itself, and yet it holds the interest of the observer by its exquisite tone and atmosphere. The coloring is warm and beautiful, particularly in the sky, which has a charming golden glow.

Paul Dougherty is represented by a recently completed picture "The Silver Cloud." Clifford Beal shows two interesting examples of his work. They are "On the Hudson" and "Vanity Fair." Frederick Ballard Williams is given a place of honor on the walls and his work "The Farthest Hills," is a panoramic landscape painted among the Highlands of North Wales. Other paintings are "Music" by Mary L. Macomber, "Devotion," by Sergeant Kendall, a fanciful design by F. S. Church and a nocturne by Elliott Daingerfield.

## BUFFALO.

The most important display of American Art is to be seen in the Summer Exhibition at the Albright Gallery; it is more representative than that of last year, and selections have been made from the best of the winter exhibitions, as well as from the studios. There are two Tarbells, "The Girl Mending," and a portrait sketch were loaned, as was the "String of Pearls," by William M. Paxton, which is owned by the Conservatory of Music in Boston. Among other fine examples are three Tryons, "May," "Autumn Sunset," and "Moonrise."

Other well known artists represented are, Cecilia Beaux, Winslow Homer, Joseph DeCamp, Alden Weir, Twachtman, Sargent, Horatio Walker, Emil Carlsen, Childe Hassam and Louis Paul Dessar.

Two interesting bronzes "Boy with Rabbit" and a "Joyous Fountain," are by J. Scott Hartley, and are very attractive. "Plymouth Hill," one of the prize winning pictures, by John W. Beatty, has been bought by the National Gallery of Art at Washington. "Golden Hours," by Max Bohm, has been bought by the French Government for the Luxembourg.

Not the least attractive feature is the display of Rakka pottery, Persian faience, miniatures, and antique rugs. In this collection are an Ispahan of the XVI Century; two Ghordez of the XVII Century and one Ladique of the same period. There are twelve Persian miniatures of the XVI Century, showing the influence of the Hindoo down to the Dutch period.

American artists who are located in Paris, are also well represented, and among them are Robert MacCameron, by the "Daughter's Return," "On The River," by Frederic Carl Friseke, "The Return of the Holy Women," by Henry O. Tanner. George Oberteuffer has three pictures, and Lionel Walden shows "Moonrise After the Storm."

## PITTSFIELD, MASS.

There has been presented to the Museum of Natural History and Art a portrait of Lady Burdett, by Sir Thomas Lawrence. It came from the collection of Lady Penelope Gage, Hargrave Hall, Suffolk, and is a valuable addition to the Museum's permanent collection. The painting came to the institution as a gift from a "Friend."

## PITTSBURG.

Many of the pictures exhibited at the Carnegie exhibition have been sold; "Portrait of My Father," by Nicholas Fechin, was sold to a Pittsburgh man, and that of Mlle. Lapojnikoff, by the same artist, has also been sold, but the purchaser's name is not given. George Sotter's "Pittsburg Mill" will go to Oregon, having been bought by Mr. Charles Wood, of Portland, who was instrumental in arranging the Hassam exhibits of desert scenes in Portland. Sotter's "Mill Yard" was bought by William M. Chase, who is a member of this year's jury. Other Pittsburgh artists represented are Johanna Hailman, A. Bryan Wall, Howard Logan Hildebrandt and Ernest Bluemenschen.

Plans are under way to give New York, Boston, Philadelphia, Baltimore and Washington, as well as several western cities a view of the Carnegie International Art Exhibit, beginning next year. It has been the wish of Mr. Carnegie that the art exhibit be not confined to Pittsburg, but that art lovers in all the large cities should be allowed to view the works of famous artists from all over the world each year.

## CINCINNATI.

The seventeenth annual exhibition of the Art Museum, both on account of the examples of foreign, as well as native artists, is a notable one. Among the striking pictures of the latter are two by Joseph DeCamp, "The Blue Cup," and the "Fur Jacket"; Frank Duveneck has a sketch of a Venetian scene; Childe Hassam has four, which are among the most interesting; John Rettig has two, and his brother Martin is represented by an autumn sketch; Colin Campbell Cooper and Oliver Dennett Grover are also represented. Miss Elizabeth Nourse, formerly of this city, now of Paris, has a number of pictures on view. Her work has received favorable recognition from the French government.

There are many fine examples in the collection of Mrs. Emery, which she loaned to the Museum for the summer, and among them are "The Dawn of Day," by Millet; the "Countess de Quinto," by Goya; Alexander Calame has one, "Birch Trees and Rocks"; "Plateau de Belle Croix, Fontainebleau," by Jules Dupre, a landscape; Romney's "Mrs. Corbet and Child," while other famous examples are by Daubigny, Hobema, L'Hermite, Reynolds, Josef Israels, Jourdan and Boutts; the latter representing the Dutch school.

## WORCESTER, MASS.

The thirteenth annual exhibition now on at the Worcester Art Museum, to continue to Sept. 19, contains many features of special attraction. Winslow Homer is represented by "Flight of Wild Geese," from the collection of Mrs. Roland C. Lincoln, of Boston. Other loaned works include the "White Horse," by Albert P. Ryder; "The Florist's Daughter," by Tryon; portrait of

"Richard Watson Gilder," by Cecelia Beaux; "Lady with a Macaw," by Thomas W. Dewing, and "Lovers in the Wood," by Arthur B. Davis.

Notable among the figure paintings is an interior, "The New Necklace," by William M. Paxton. There is also an interior with two figure-pieces, "Country Life in America," by Philip L. Hale. William M. Chase has a group of two figures, "Dorothy and Her Sister," which receives favorable notice.

Foremost among the landscapes and marines is "Boats and Sands," by Emil Carlsen. The winter landscapes include examples of Edward W. Redfield, Birge Harrison, Willard L. Metcalf and Theodore Wendel. Three pictures which attract special attention are "Nocturne, New York City," by J. Alden Weir; Wilton Lockwood's, a flower-piece, "Peonies," and Charles H. Davis' "The Time of the Red-Winged Blackbird."

## AMERICAN FEDERATION OF ARTS.

The three days convention of the American Federation of Arts, held in Washington in May, brought together delegates from nearly one hundred chapters. Among the delegates were such men as Arthur Fairbanks, director of the Museum of Fine Arts, Boston; Edward Robinson, assistant director of the Metropolitan Museum, New York; Arnold W. Brunner, president of the New York chapter of the American Institute of Architects; James William Pattison, secretary of the Municipal Art League of Chicago; Edwin H. Blashfield, representing the National Academy of Design; Paul W. Bartlett, representing the National Sculpture Society; William Laurel Harris, secretary of the National Society of Mural Painters; Charles F. Jackson, representing the Eastern Art and Manual Training Teachers Association; William Sloane Coffin, president of the Art in Trades Club, New York; Marvin F. Scaife, of the Carnegie Technical Schools of Pittsburgh; and F. Allen Whiting, of Boston, secretary of the National League of Handicraft Societies. The papers read and the addresses made by the leaders in the several lines of artistic activity indicated by the list of delegates were as a rule of a high order of interest. One of the most important utterances was that of Senator Newlands of Nevada, who, in speaking of "Art as a National Asset," said that the people had gone far ahead of their legislators in the advancement of the fine arts, and advised the Federation to begin an active campaign to bring public opinion to bear upon every Congressman through his constituents. The Federation passed a resolution to aid in the establishment of State art societies on the lines of those now existing in Utah, Minnesota and Washington.

The board of directors elected is composed of C. D. Seymour of Hartford, Conn.; C. Grant La Farge, architect, New York; Herbert Adams, sculptor, New York; Elmer E. Garnsey, painter, New York; David Knickerbocker Boyd, architect, Philadelphia; Florence N. Levy, art writer, New York; Glenn Brown, architect, Washington; Hennen Jennings, Washington, D. C.; Henry Kirke Porter, Pittsburg; A. J. Parsons, Chief of the Division of Prints, Library of Congress; C. W. Ames, president of the St. Paul (Minn.) Institute of Arts and Letters; Theodore N. Marburg, president of the Municipal Art Society of Baltimore; Halsey C. Ives, director of the St. Louis City Museum; C. D. Norton, assistant Secretary of the Treasury; Thomas Nelson Page, writer, Washington, D. C.; N. H. Carpenter, secretary, Schools of the Art Institute of Chicago; Lloyd Warren, architect, New York; Dr. James P. Haney, director of art in the high schools of New York, and J. Horace McFarland, president of the American Civic Association.

## OUR ART PRAISED IN EUROPE.

Mr. Hugo Reisinger, who sent a selected collection of American paintings to Germany, returned last month and has the following to say of the exhibition's success:

"I am more than happy to be able to report that the exhibitions have been a full success. The works of our artists have been praised by the German artists and the public in general, and the galleries have been crowded notwithstanding a comparatively high fee.

"The Emperor, the Empress and the Crown Prince, whom I had the honor to guide through the exhibition, were charmed with the pictures, and congratulated me upon the display. The Emperor showed splendid judgment, although American art was not familiar to him. When the Empress saw the portrait of Professor Burgess, of Columbia College, by Mr. Irving Wiles, she said, 'Hello! There is our Burgess.'

"What pleased most was that our artists combined art with good taste. The criticisms of the leading newspapers, such as the Cologne Gazette, the Frankfurt Gazette, the Vossische Gazette and the Daily Rundschau, were excellent.

"In Munich the Prince Regent and Prince Rupprecht opened the exhibition and were charmed with the pictures. The same was the case with the great artists like Kaubach, Stück, Zügel, Bartels and our own Marr.

"We claim a full victory for our artists, and I hope they will now be more appreciated in our country. The purchase of the works of foreign masters is all right for collectors, and of course a necessity for museums, but one should not buy foreign works before buying the works of our own artists."

## ETCHINGS BY SMILLIE.

The print department of the New York Public Library has arranged a memorial exhibition of etchings by James D. Smillie, in the lower hall of the Lenox Library Building to continue through July. The prints not only offer a review of the remarkably many-sided and interesting activities of a long career, but also form a veritable object lesson in methods of engraving and etching. There are etchings, some printed with a clean wiping, and others with a slight film of ink to add effect, dry points, mezzotints, aquatints and line engravings. Some examples show the processes in combination, as for example aquatint or rouletting may appear as an auxiliary to pure etching. From the technical point of view, interest attaches also to the tools shown, such as the mezzotint rockers, the roulettes and gravers. Two of the gravers were used by Mr. Smillie's father, a noted landscape engraver of New York. The prints are as diversified in subject as in method.

It is a noteworthy fact that James D. Smillie, though so closely identified from his early youth with reproductive line engraving, from the time when he was engaged in bank-note engraving, was also prominent as a painter-etcher. He agitated the cause of original etching, and was one of the prime movers in the establishment of the New York Etching Club. A few years before his death he was still teaching etching at the Academy of Design schools. He thus formed a direct link between former efforts and the latest products in etching, and his name holds an honorable place in the American annals of this fascinating art.



## WITH THE ARTISTS.

Jef. Leempoels, of Brussels, who spent three years in New York some time ago and who is now residing in Brussels, his native city, where he has built a beautiful house and studio, has had great success with his charming genre pictures the past two years. His "Cup of Tea," so much admired at the Salon last year, has been sold to Mr. Bigelow, of Boston. This year Mr. Leempoels has two genres at the Salon, "Young Woman at her Toilette" and "Fleurs Aimees," which are deservedly admired. The artist is besieged with applications for permission to reproduce his works.

Señor Isidro M. Pago, a Spanish painter, who is making a tour of the world, has arrived from Havana. He has several commissions for the decoration of houses. He is engaged in his temporary studio, at No. 142 East 16 St., in the preparation of cartoons and designs. He brought with him several small works of art, including a miniature on copper by Juan del Castillo, the teacher of Murillo, in which the painter imitated in various parts of the composition the style developed by his famous pupil and also that of contemporary artists.

William M. Chase, accompanied by Mrs. Chase, left early this month to take charge of his usual summer class in Florence, Italy. Twenty-five students have gone to Florence to work under his direction. Mr. Chase expects to continue his painting of Italian villas and gardens, and will do much of his work in the Villa Palmyra, in Florence. He will return to New York in September.

Francis Newton will spend the summer at East Hampton, L. I.

Gardner Symons will spend the summer at East Charlemont, Mass.

Susan Ricker Knox has opened her studio at York Harbor, Me., for the summer.

Helen Watson Phelps has gone to Hillside Farm, Elizabethtown, N. Y., where she will spend the summer.

E. Irving Couse, as usual, has gone to Taos, New Mexico, for the summer.

Charles Hoffbauer has removed his studio from No. 3 Washington Square to No. 12 West 44 St.

Frederick Crane has gone to Dorset, Vt., to spend the summer.

Catherine Chipman has joined the artists' colony at Cragmoor, where she has a summer studio.

Frank Townsend Hutchens is spending the summer at Etaples-Pas de Calais, France.

Frank C. Mathewson will do some sketching this summer at Hampden Meadows, Barrington, R. I.

Cadwallader Washburn returned from Mexico and has gone to Norlands, Lwerinore Falls, Me., where he will spend the summer.

Hermann Wurth will spend the summer at Barrett Manor, Arrochar, Staten Island.

J. C. Johansen will spend the summer at Martha's Vineyard, where he will take charge of Albert Sterner's class in painting.

Enid Yandell will teach the class in sculpture as usual.



FLOWER LOVERS.

By Jef. Leempoels.

In Paris Salon.

George De Forest Brush expects to leave town shortly, for his charming summer home in Dublin, N. H.

A reproduction of the bust of Theodore Roosevelt, recently completed by James Fraser, will appear on the cover of the July number of Scribner's Magazine. This bust represents Mr. Roosevelt in rough rider's costume and, so the sculptor says, is intended to show the illustrious model as the individual rather than the politician.

Edward Peck Sperry will work during the summer in the studio of Paul Thomas, No. 61 Washington Square South.

Mrs. Albert Herter leaves next week for California, where she will join her daughter Lydia, who has been in the Far West for several months past. Mrs. Herter expects to remain in California till the autumn.

John Flanagan is working on a portrait bust of Samuel Pierpont Langley, to be presented to the Smithsonian Institute.

Robert Henri sailed May 31 for Holland, where he will spend the summer painting. He will return in September and take up his class work again.

Roland Hinton Perry left early in June for his farm in Richmond, Mass. He is working on a bust of Gen. Sickles, and has just finished a bust of Bliss Carman.

Paul Thomas has painted a portrait of Joseph Wright Taylor, M. D., founder of Bryn Mawr. The picture was presented by members of the Taylor family to the college and is hung in the assembly room of Taylor hall.

Thomas Dewing is spending the summer at his camp in Green Hill, Me.

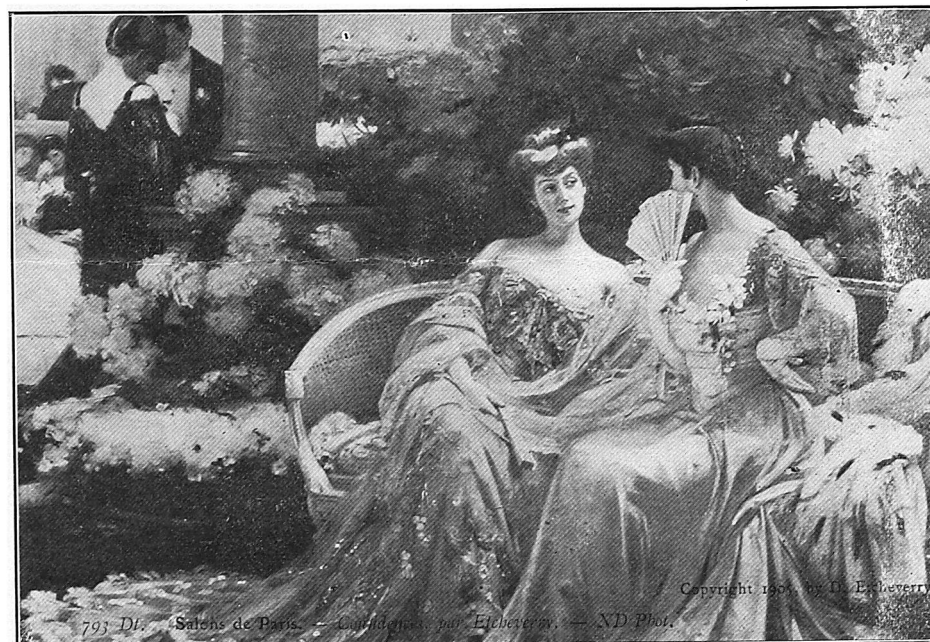
Samuel Isham sailed on June 9 for Europe.

Herbert Adams has gone to his summer home at Plainfield, N. H. Though Mr. Adams lives at Plainfield, he may still be considered as one of the "colony" at Cornish, composed of artists, sculptors, playwrights and other literary folk.

Arthur G. Dove has abandoned illustrating for painting and has bought a farm in Connecticut, where he proposes to work in the immediate future.

## NAEGELE'S RECENT PORTRAIT.

Charles Frederick Naegle recently completed a group portrait of Mrs. John Scott Browning and her two little sons. The composition is perhaps the best that the able brush of this artist has yet produced. The color scheme is of rich warm browns and grays, the figures are beautifully drawn and posed and the expression is admirable. There is a decorative background and the likenesses are said to be very true. Mr. Naegle's rarely rich color feeling is well exemplified in this beautiful and effective portrait group.



CONFIDENCES.

By D. Etcheverry.

In Paris Salon.

## ART CLUB'S NEW PRESIDENT.

Mr. John G. Agar, a well known lawyer who for many years has been deeply interested in art, and is head of the Municipal Art Society, has been elected president of the National Arts Club to succeed the late Spencer Trask. The acting president has been Mr. William T. Evans.

A dinner by the Governors of the Club was given on June 8, to their newly elected life and artists members and guests.

Among the newly elected life members are William T. Evans, Emerson McMillin, John D. Archbold, James B. Ford, C. A. Coffin and Miss Gertrude Watson, and among the artists are William M. Chase, Birge Harrison, F. Louis Mora, Alexander T. Van Laer, Bolton Coit Brown, Frederick J. Waugh, President Alfred East of the Royal Society of British Artists and Louis Mark of the Hungarian State Board of Fine Arts.

## APPEAL FOR ARTISTS' FUND.

Dr. Leigh Hunt, of No. 45 West 11 Street, secretary of the Artists' Fund Society, said yesterday that the society greatly needed an endowment fund of \$10,000 to provide for the necessities of destitute and deserving artists. A number of these artists were well known and prosperous in their day, but now are superannuated and practically helpless. Usually, said Dr. Hunt, they are too proud to make their wants known. It is desired to place a number in homes where they will be comfortable for the remainder of their days. The society has just been asked to come to the relief of a well known artist in this city, over eighty years old, who was recently injured in an accident and made a cripple for life. He can paint no longer. His pictures have been hung at the exhibitions of the National Academy of Design for many years.

## RHIND'S CARNEGIE STATUE.

The Carnegie Veterans Association has commissioned J. Massey Rhind to model a heroic bronze statue of the president, Mr. Andrew Carnegie. The Statue will show Mr. Carnegie sitting in a handsome chair and in a characteristic pose. The statue, when completed, will be placed on a colored marble pedestal in the centre of the grand foyer of the Carnegie Institute, Pittsburgh.

The Carnegie Veterans Association is a body of prominent men, all of whom were at one time associated with Mr. Carnegie in the steel industry, and this statue will be erected at their expense, as a beautiful tribute to the man who led them to such phenomenal success.

Mr. Rhind executed the Stephen Gerard statue in Philadelphia, the Col. Colt Memorial, in Hartford, and Old Trinity's doors, in New York. He has just completed the G. A. R. Memorial in Washington, which symbolizes in three great bas reliefs, Fraternity, Loyalty and Charity. The sculptures on the Court House at Memphis, Tenn., are among Mr. Rhind's works.

## ENTERS NATIONAL GALLERY.

Mr. John W. Beatty, director of the Carnegie Institute in Pittsburgh, is to be represented in the National Gallery in Washington, his painting "Plymouth Hills" having been bought for it by Mr. William T. Evans. The picture was shown at the National Academy and is now represented in the exhibition of selected American works in the Buffalo Fine Arts Academy.

## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act of  
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.  
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

JAMES B. TOWNSEND, President and Treasurer,  
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,  
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69  
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue  
Caumartin.

## SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

## BERLIN.

American Woman's Club . . . 49 Münchenerstrasse  
Ed. Schulte . . . 75 Unter den Linden

## BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

## LONDON.

American Express Co. . . . Haymarket St.  
Allied Artists' Ass'n . . . 67 Chancery Lane  
W. M. Power . . . 123 Victoria St., S.W.

## MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

## PARIS.

American Art Students' Club . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . 2 Place de l'Opera  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel

## SPECIAL ANNOUNCEMENT.

With this issue the AMERICAN ART NEWS will, as usual during the summer, appear monthly until the 15th of October next, when the weekly issues will be resumed.

The regular summer MONTHLY issues will be published on Saturdays' June 18, July 16, August 20 and September 17.

## ART DIRECTOR AT ROME.

The recent appointment through the State Department at Washington, of Mr. Harrison S. Morris, formerly Director of the Pennsylvania Academy of Fine Arts, as American Director at the great International Art Exposition to be held in Rome next year to celebrate the fiftieth anniversary of Italian Independence, should be acclaimed by all American Art lovers. Mr. Morris is eminently qualified for the important post and his appointment almost ensures the best and most representative exhibit possible of American Art in the storied city.

It is a pleasure indeed to note an appointment as Art Director by the Government which would appear to have been made from other than political

considerations. It is an instance of the hour finding the man and the man his hour.

## EXPOSITION BUREAU NEEDED.

The fact that the United States is entirely unrepresented at the International Exposition at Brussels, recently opened, at least in the Fine Arts Department, that, only at the last moment and through the offices of the Bureau of American Republics at Washington there was sent a collection of American pictures to the International Expositions at Buenos Ayres and Santiago in South America this summer, and the further fact that unless more haste is employed we shall be poorly represented, if at all adequately, at the great International Art Exposition at Rome next winter, emphasizes the necessity of some Bureau or Office, preferably in connection with some Department at Washington, to take charge of the arranging and showing at coming International Expositions, those of art alone and those general in scope of typical collections of our National art.

All lovers of American art who may visit Brussels this summer will feel ashamed at our lack of representation in the beautiful Exposition in progress there.

## WHERE TO BUY IN EUROPE.

Those of our readers and patrons who are abroad this summer are advised to consult our advertising columns, where they will find the cards with the addresses of the best known and most reliable art houses in Europe. We guarantee these houses and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well known firms. The following of this advice may prevent the acquirement of fake pictures and art objects, which are tempting to American collectors and buyers in large quantity every year, and which are manufactured with such skill as to be apt to deceive even experts.

## METROPOLITAN MUSEUM.

An interesting and valuable collection of objects of art, paintings and textiles has recently been received at the Museum, and among the most important is one of European laces, dating from the XVI Century, known as the Henrietta Seligman lace collection, about 124 pieces, a bequest of Mrs. Jesse Seligman.

Other examples are two pieces of Italian cut work, XVI and XVII Centuries, a gift from Mrs. Robert W. de Forest; a net work cover and fine bead head bag from Mrs. Edward Luckemeyer. Among other contributors to this department are, Mrs. James Boorman Johnson, Mrs. Charles Lutyens and Mrs. Julia Chester Walls.

Miss Helen Gould has also contributed the Murch collection of Egyptian antiquities, which was formed by the late Dr. Chauncey Murch, during his residence at Luxor, Egypt. Whistler's portrait of Sir Henry Irving in the character of Phillip II of Spain, is on view in the room of the New Accessions. An altar piece of a Madonna and child with

angels and four saints, attributed to Taddeo Gaddi, has been purchased, and the "Daughter's Return," by Robert MacCameron, is a gift from Mrs. Benjamin S. Guinness. Mr. George A. Hearn, in addition to his recent gifts to the museum, has also loaned 26 pictures by American artists, including among others the names of George H. Bogert; Emil Carleson; William M. Chase; Louis P. Dessar; R. Swain Gifford; Frank D. Millet and Irving R. Wiles.

News from Sir Purdon Clarke, who went abroad for his health, states that he is much improved, and is enthusiastic over the condition of the Metropolitan Museum of Art as well as of its future prospects. He considers the Museum now in perfect shape, and will soon be enlarged to double its present size. Several million dollars have been left to it, and it needs very little to make it the finest museum in the world.

## NEW YORK'S NEGLECT OF ART.

J. Carroll Beckwith, after practicing his profession as a portrait painter in New York for thirty-two years sails to-day for Naples and will establish a permanent studio in Rome. Regarding art conditions in New York Mr. Beckwith said:

"It may be ungracious to say that our cultivated people of means, those who have it within their power to become patrons of the arts, a title which throughout Europe to-day is considered one of honor and distinction, have been singularly indifferent to the native school of American painters during the last thirty-five or forty years.

"There have been in this time a handful of gentlemen who have fostered our native school, but the number is so small when one considers the enormous wealth and great individual fortunes that it is scarcely worth mentioning.

"The Society of American Artists made its mark on the art history of our country, and to my regret it was finally merged into the National Academy of Design, where it lost that energy and spontaneity which made it a force in the art world. The National Academy is now the one great art institution of America, uniting as it does among its academicians and associates the names of most of our best sculptors, painters and architects. It is now struggling against a public which seems singularly indifferent, and its efforts during the last twenty years to obtain either from the city or from some enlightened benefactor suitable quarters where it might display the works of the American artist properly have met with signal failure. Through my long period of service on its council, my service for five years as its secretary, aside from my experience as chairman of the ways and means committee, I can speak with some knowledge of the situation.

"It is not surprising, therefore, that I, like many of my confrères, desire surroundings which may be more conducive to artistic inspiration. I do not think I will find in Europe as much talent, as much intelligent energy as surrounds me here in men of my profession.

"There are painters here whose equals do not exist abroad. In landscape we have men of great knowledge and extraordinary emotional expression on canvas. Our painting of the figure in genre work is of superlative excellence and a brilliancy of vibrating color which I do not think has been

surpassed in any period of the best French art.

"Our decorative men are of a very high order, and the recent great public buildings which have had mural and sculptural decorations as part of their embellishment are not excelled by any of the modern buildings in Europe. In portraiture we have a crowd of able men. It is, therefore, disappointing to realize that with all this great flower of production, of distinguished ability, the patronage and support of our native painter is so limited.

"That our people will awake to a realization of this at an early moment is my belief, as so intelligent a person as the modern American cannot continue with one lobe of his appreciative brain enclosed.

"One of the most encouraging artistic developments here has been the beauty of our architecture. A commercial building is no longer an ugly shell for housed commodities, but is growing in the line of beauty. Our architects no longer sacrifice their ideals and their dreams of structure to the pure question of financial interest on the investment. They have asserted themselves, and they have made an impression both on the individual investor and upon the community and State."

Mr. Beckwith added that he had been exceedingly grateful for the many evidences of appreciation he had personally received from New York.

## OBITUARY.

## Seymour Haden.

Sir Francis Seymour Haden, who died in London recently, was president and founder of the Royal Society of Painters and Etchers. He was better known as an etcher, but he was a distinguished surgeon long before he took up, as a pastime, the brush and needle. Among his earlier works were "Thames Fisherman," "Egham Church," "Studies in Kensington," "The Thames at Old Chelsea" and "Brentford Ferry." His first work sent to the Royal Academy was "A Rough Passage." The plate, "The Breaking up of the Agamemnon," which made him famous, was exhibited in 1871. This was followed in 1875 by his "Calais Pier," after Turner.

In 1889 he won the Grand Prix at Paris and in 1900 he was made honorary member of the Société des Artistes of the French Academy of Fine Arts. Sir Francis's wife, whom he married in 1847, was a daughter of Major George W. Whistler, and James McNeil Whistler was her half brother.

## Franz Skarbina.

Franz Skarbina, the painter, died at his home in Berlin, May 18. He was born in Berlin, Feb. 24, 1849. He studied in the Berlin Art Academy. From 1880 to 1893 he taught in the Berlin University School of Art and in 1888 was made a professor. In 1892 he was made a member of the Academy for the Advancement of the Art of Engraving. Among his works are "Evening of Life," "Fish Market in Blankenberg," "A Glimpse Out of the Kaiser's Window," "Noon in Ostend" and "Villagers Playing Cards." In 1905 a gold medal was awarded to him in Berlin for his engraving, "The Imperial Palace in Berlin on a Winter Afternoon." He was a member of the Belgian Academy of Art in Antwerp.

## MONTHLY ISSUES.

The American Art News is published monthly during June, July, August and September.



## LONDON LETTER.

London, June 8, 1910.

Surprise is expressed here where the echoes of the Yerkes sale have not yet died away, at the report that an American collector, Mr. A. Monell, of Tuxedo paid the large amount of \$135,000 for the two small canvases attributed to Turner, and the Portrait of a Rabbi, attributed to Rembrandt, at the sale. The enormous increase over the prices formerly paid for these canvases has astonished dealers and collectors here alike.

It appears that "The Singers," by Franz Hals, which brought \$165,000 at the Yerkes sale, was purchased by Le Roy, of Paris and Brussels, from the Count D'Arenberg, of Brussels, some years ago for 30,000 frs. (\$6,000) and was sold by that house to Mr. Yerkes for 80,000 frs., about \$16,000. This was an appreciation indeed.

The one sensation of the month arrived last week when "The Bird Nesters," by Corot, sold at Christie's for 13,000 guineas. No other Corot has ever made a figure approaching this at public auction in England, and the previous highest price for a Corot here was only £3,307.

The result is a tendency in ill-balanced minds to think that every Corot is worth a fortune, though a striking proof to the contrary was given at the same sale. "The Bird Nesters" was bought about thirty years ago for 460 guineas by Mr. Andrew Maxwell, of Glasgow, and now belongs to Messrs. Knoedler and Co. But there was another Corot in the same sale, "Coup de Vent," which was offered at the Milburne sale last year, but bought in at 1,600 guineas, this sum being under the reserve price. At its reappearance yesterday the highest bid forthcoming was only 1,260 guineas, a drop of 340 guineas from last year. How was this? The explanation is that "Coup de Vent" is only a very ordinary example, whereas "The Bird Nesters" is a work of extraordinarily fine quality, and the moral—one repeatedly emphasized in this journal—is that even in the case of great masters it is only the finest examples that continually advance in value, while minor works tend ever to decline. Two other works from the Milburne sale were also offered again yesterday, Harpignies' "Last Days of Summer," and Gainsborough's "J. Tompion, Esq.," both dropped respectively from 1,150 to 950 guineas, and from 1,400 guineas to 800 guineas. On the other hand sensational prices were paid for two works by Mathew Maris, the veteran master who is slowly but surely entering the circle of the classics. His "Enfant Couchée" made 4,900 guineas, and his "Feeding Ducks," 2,700 guineas. Josef Israel's "The Pancake" made 2,700 guineas.

The third annual Exhibition of Fair Women at the Grafton Galleries, organized by the International Society contains in its retrospective section a fine decorative panel, "La Peche," by Puvis de Chavannes, good examples of Ricard, Fragonard, Daniel Gardner, Berthe Morisot and Courbet's magnificent head and shoulders of Whistler's favorite model, Joe, known as "La Belle Irlandaise." The works by contemporary painters include a very beautiful portrait of his wife by Mr. Lavery, a group of loaned portraits by Mr. Sargent, among them the dramatic "Mrs. Mathias," in a black coat, a remarkably strong and intensely personal portrait of a lady by William Strang, and good portraits by William Nicholson, W. L. Bruckman, Gerald Kelly, Augustus John, C. H. Shannon and Maurice Greiffenhagen.

The summer exhibition of the New

English Art Club at Suffolk Street is chiefly remarkable for the contributions of Sargent and Orpen. The first sends some splendid architectural studies, a large painting of the Perseus at Florence seen by night being the principal exhibit. Orpen sends a masterly rendering of a recumbent nude, a life-like portrait of the painter, A. W. Rich, and two decorative paintings of Irish peasant life, delicate in color and high in key, a fresh departure from his strongly colored realistic style. Charming pictures of girls in interiors are sent by Henry Tonks and W. W. Russell, and good neo-impressionist landscapes come from Lucien Pissarro and Spencer F. Core, and last also showing some original ballet scenes, very personal in color and full of atmosphere.

At Boach's Galleries there is a finely chosen collection of landscapes by Corot and flower-pieces by Fantin, also in another room good examples of other Barbizon masters, a fine little Delacroix, and admirable works by Frank Mura, who holds his own well against these formidable rivals.

## FINDS SUPPOSED OLD MASTERS.

It is announced that a number of valuable old pictures have been found in the possession of private parties at St. John, N. B. by a picture restorer. One in the Bishop's Palace, the "Adoration of the Magi" he thinks is a fine example of Jacopo Bassano; another

## PARIS LETTER.

Paris, June 8, 1910.

The Exposition de Chefs d'Oeuvre de l'Ecole Française of twenty painters of the 19th Century, at the Galleries Petit comprised 186 numbers loaned from valuable private collections, proved of great interest to the public. Nevertheless the public are to be congratulated, that important as this collection was, it by no means represented these twenty painters at their best as opportunity affords them of seeing in the State Galleries in France and abroad. The few who were privileged to hear of this coming event must have been greatly disappointed not to find any of the Chauchard collection in the exhibition. The 28 Corots and the 7 Daubignys were with the 12 Daumiers the most representative of the best period of these artists and while the 16 Millets were intensely interesting none of them compared with the collection in the Louvre. Only two Monets were loaned and they were of strong character, but of the 10 Rousseaus not one was worthy to rank with the period when this painter was strongest in his art. The Troyons were varied but in the sentiment so well known of this animal and landscape painter. The Jongkinds were all paintings of his character but it was disappointing not to find any of the delicate watercolor drawings for which this painter is so well known.



THE LION HUNT.

By Ad. Schreyer.

At Heinemann Gallery, Munich.

of the "Virgin Mary and the infant St. John, with St. Elizabeth," he attributes to Bartolomeo Schidone, and another, "St. Francis of Assisi" to Spagnoletto.

Other of the pictures found he believes to be genuine examples of Guido Reni, Andrea del Sarto, Sir Joshua Reynolds, Salvator Rosa, Bassano, Fueseli and Peter Neifs. He also believes that a canvas "St. Mary Magdalene," by Guido, a gallery work of special beauty, is easily worth \$20,000, and is superior to the Magdalene in the National Gallery in London. Other attributed old masters, in this collection, are a Cleopatra, three Venetian pictures and an interior of "Antwerp Cathedral" by Peter Neifs.

Some of the pictures are owned by the Rev. Timothy E. Casey, Roman Catholic Archbishop of St. John, while others are in the possession of Mr. E. Gleeson, ex-secretary of the Exhibition Association. Several years ago they were a part of a collection made by a distinguished European collector, but were finally disposed of and came into the hands of Mr. Gleeson.

The Diazs were good and the Dupres and several by Fromentin were in characteristic manner. Several by Isabey were not of unusual interest and three Ingres were very hard and cold while nine by Ricard comprised several picturesque charming color schemes.

In interviewing Mr. Gimpel, of Gimpel and Wildenstein, I learned that they had recently sold a portrait by Rembrandt of the painter's son, "Titus," which came from the collection of the Duke of Rutland and signed 1660. This portrait is considered by Dr. W. Bode one of the masterpieces of Rembrandt and I was told it was sold at a price much in advance of the Rembrandts which have of late changed hands. I also learned from Mr. Gimpel that he had on account of knowing M. Chauchard, been privileged, a short time before his death, to see that valuable collection, and I am assured that it will come as a great surprise to the public when exhibited at the Gallery of the Jeu de Paume, in the Tuileries, in about two or three months. All the pictures will remain in their old state, not cleaned. M. Chauchard had not bought for some fifteen years and had

at the time paid tremendous prices with the object of making his collection unique in its selection.

Arthur Tooth and sons are showing a collection of Pastels, Portraits de Femmes, by J. S. Eland, A. R. C. A. These drawings are delicate in treatment of line and color, relieved by a strong note of dark accent in the hair or dress. The posing of these graceful heads is shown in great variety, giving character and simplicity appropriate to their respective ages. A portrait of Her Majesty Queen Alexandra is charming for its dignity and striking resemblance.

Mr. D. K. Kelekian is making a catalogue of his Persian and analogous potteries which will be historical and chronological, beginning with rare Babylonian, Egyptian and early Christian specimens and some exceedingly rare early Persian and Arabic potteries. Five specimens of representative Persian examples date from the eleventh and sixteenth centuries and ending with Italian and Spanish which followed and were suggested by the Persian. The catalogue will comprise 101 examples and will be limited and numbered.

M. Etienne Bourgey tells me of a recent sale in May of Greek coins which brought good prices and especially the most valuable of these realized high prices and were eagerly sought for. A Décadrachme of Syracuse by Kimon brought 4,000 francs. Tétradrachme of Amphipolis realized 5,600 francs and Pheneos 6,025 francs. The last two coins went to America, where, it seems, that coin collecting is now receiving a lively interest and collectors are anxious to secure the best.

The prizes given to Americans in the Salon of the Société des Artistes Français, were for painting, 3d class medals to Adolphe Berson and Ossip L. Linde, and an honorable mention to Murray P. Bewley; in Sculpture, an honorable mention to Miss Anna Hyatt; Wood Engraving, an honorable mention to Timothy Cole and in Architecture an honorable mention to Edwin A. Titcomb.

Friends of Mr. A. Kleiminger, one of the Chicago artists in Paris, will regret to learn that he suffered the loss by death of his wife on the 26th of May.

The second exposition of the Société des Peintres et Graveurs de Paris at Chaîne and Simonson's proved interesting to the lovers of impressionism. Jules Adler shows figure massing in silhouette in charming warm tones. Frank Boggs with watercolor drawings of Paris views is fresh and crisp in a free manner. Auguste Lepere is pleasing in strong color contrasts. Louis Legrand is in simple treatment of French types and movement. Engène Béjot shows four watercolor drawings in his direct treatment of silhouette.

George Hitchcock and his wife (Cecil Jay), who was a pupil of Sir Hubert Von Herkomer, are going to Holland to sketch in the early part of the summer, as they have for many years. Then they go to New York, Chicago and Pittsburg, where some of their pictures will be exhibited in connection with those of other distinguished American artists. After their return to Paris in the autumn they will make a long sojourn, as usual, in the Riviera.

## RYAN BUYS YERKES GALLERY.

Thomas F. Ryan recently purchased the Yerkes Art Gallery, adjoining the mansion at the southeast corner of 68th Street, from Robert E. Dowling. The gallery, a massive brownstone structure, covering a plot measuring 40 by 100 feet, adjoins the Ryan mansion at 858 Fifth Avenue on the north, and will be used by the banker as a storehouse for his extensive collection of art works.

## THE BRUSSELS EXPOSITION

Brussels, Belgium, June 4, 1910.

The Department of Fine Arts at the International Exposition here was not in readiness at the opening of the Exposition last month, and only threw open its doors on May 24. With the exception of the German exhibit which is made in the German building in the main grounds, the pictures and sculptures are housed and shown in large and handsome galleries, exceedingly well arranged and lit, in quite another section of the city. This is unfortunate as many of the visitors to the Exposition, unless especially interested in art, are likely, after doing the Exposition proper and consequently in a wearied condition, to depart without seeing the Fine Arts display. The placing of the Fine Arts Department in a comparatively remote section of the city was due to obstinacy on the part of the late King Leopold, who had the wish to beautify that portion of the city where the last Exposition was held, and who would not be convinced of the unfortunate result of the carrying out of his wishes.

The Fine Arts display is a large one but not widely representative. The countries represented are Belgium, Italy, Holland, Spain, Luxembourg, England, Sweden and Norway and Germany, as said above in the German Building. The United States, Russia and the smaller countries where art flourishes at all have no representation whatever. The lapse on the part of the United States is much commented upon and is not creditable to the country. It would seem as if it might have been wiser to have had even such a collection as was organized by Mr. Hugo Reisinger, of New York, and shown in Berlin and Munich last Winter and Spring, displayed here. There seems to be lacking any organization in the United States to take up and push the display of National art at Expositions in foreign lands.

### Some 3,000 Exhibits.

There are something like 3,000 exhibits, including the German in the Fine Arts Department of the Exposition. Belgium heads the list with 461 oils, 143 watercolors and pastels, 189 sculptures, 183 black and whites and 95 architectural numbers. There are 145 oils in the French Department, 69 sculptures, 93 lithographs and 23 architectural numbers. Holland sends 145 oils, 21 sculptures, 47 watercolors, 12 black and whites and 84 lithographs. From Italy come 67 oils, 16 sculptures and 31 lithographs, and from Spain 123 oils and 21 sculptures. The English and Scandinavian exhibits are only a few scattered oils of little merit or importance.

The general effect of the Fine Arts display is a fine one, as the pictures, for the most part, are hung on one line and well spaced, and each gallery has a separate and effective color scheme. Some of the galleries, and notably those of France, Italy and Spain, are studies in decorative effects. The sculptures are well displayed in a large and beautiful centre court.

### Belgian Section.

The Belgian exhibition is a surprise, as it contains an unusual proportion of fine canvases and watercolors, as well as black and whites, and the verdict of the critics will undoubtedly be that attention must be closely paid from now on to the art of modern Belgium. In such painters as the landscapists Apol, Boseleer, Bernier, Binard, Claus, Franz Courtens, Francois, Frederic, Hens, Heymans, Huys, Jamar, Riket, Toussaint and Rodolphe and Juliette Wytsman, Belgium possesses serious

and strong artists, who can compete successfully with those of any other country today, while such figure painters and portraitists as Bastien, Eugene Broerman, Cluysenaar, Coddion, Jean Colin, Herman Courtens, Jules Cran, de la Hoese, Leon de Smet, De Vriendt, Ensor, Farasyn, Ghequier, Gogo, Gouweloos, Houyoux, Laermans, Camille Lambert, Leempoels, Leotard, Leveque, Lombaerts, Mayne, Mertens, Montald, Richir, Smeers, Swyncop, Theunissen van Holden van Rooy, van Strydonck, van Zevenberghen, Vloors and Wauters are the equal of the same selected number of painters anywhere. Only a few, too few, of these painters are known in America. Wauters, Claus, Gilsoul and Leempoels are the only really familiar names, but if art lovers and dealers in America had only the courage of their convictions, others of the names above mentioned would soon become known to the United States. The most striking of the Belgian pictures are those of Eugene Laermans, who paints almost in flat tints, and who has evidently given much study to Manet, but who has rare dramatic force and much originality. His "Le Mort," some fisherfolk bringing home the body of a drowned comrade, is the most sensational work shown. Very strong and dramatic also are his "L'Aveugle et le Paralytique" and "Le Silence."

Jef. Leempoels, who spent some winters in New York, shows three examples of his figures and interiors, which have brought him deserved reputation in Paris and at home of late years. His "Tea," from last year's Salon, so charming in composition, light and expression, and, above all, exquisitely refined, is well known through reproductions. His new canvases, "Tendres Aveux" and "Jeune Dame a la Fleur," have the same characteristic charm of rendering, soft color and good story. Emil Wauters shows three portraits, half-lengths, of M. and Mme. Solvay, very strong in color and expression, and a more academic, less impressive full-length standing presentment of the Princess Clementine, who is soon to marry Prince Victor Napoleon.

Time will not permit notice of the large and good display of Belgian watercolors and sculptures. It may be said, in general, that Belgian art, while necessarily influenced by that of France, is saner and healthier today than that of France. There is little evidence of any marked impression made by Matisse and his followers.

### French Section.

It cannot be said that the French section of the Fine Arts Department is in any way remarkable. There seems to have been an attempt made to assemble a comprehensive group of pictures and sculptures, but the selection has not been especially well made and is hardly typical of French art today. Among the 339 oils the writer could only mark for especial mention those by Adler, Jules Aviat, Joseph Bail, Valdo Barbey, Marcel Baschet, Armand Berton, Albert Besnard, Rene Billotte, Bonnat, Jacques Blanche, Bordes, Boulqrd, Cayron, Chabas, Colin, Cottet, Courtois, Dauchez, Dechenaud, Demont-Breton, Helene Dufau, Ferrier, Fontaines, Gagliardini, Guillemet, Guinier, Humbert, Jacob, La Gandara, La Touche, Legrand, Lhermitte, Maufra, Menard, Olive, Pequignot, Rochegroze, Roll, Weerts Winter and Caro-Delvaillie. Of these works almost all are familiar, and although all are well displayed the general effect is not inspiring. Baschet's portrait of Robert-Fleury, Besnard's "Midi," recalling Renoir, La Blanche's portrait of Zuloaga,

Bonnat's of Cardinal Lavignerie and M. Hervieu, Courtois' portrait of Mme. Dagnan-Bouveret, Dechenaud's of M. Dujardin Beaumetz, Ferrier's presentment of Doctor Florand, Gagliardini's lovely sunlit "Route d'Italie," Guillemet's "Valley of Equihem," La Touche's "Joie Maternelle," Menard's "Nude," Olive's "Mistral," and Rochegrozes' well-known Egyptian figure works, are the best.

Notice of the few striking works in the Italian, Spanish and Dutch sections and of the watercolors and sculptures must be left for another letter.

James B. Townsend.

### MR. EHRLICH COMPLIMENTED.

It will probably come as a surprise to many readers of the AMERICAN ART NEWS to learn that Mr. Louis R. Ehrlich, the head of the Ehrlich Galleries, who occupies such a distinguished position in the field of Art, should also have prosecuted studies in the field of Economic Science which have brought him recognition and reputation. In the days of the Free Silver Controversy, Mr. Ehrlich wrote a book on "The Question of Silver" which was published by Putnam's Sons and which greatly contributed to the triumph of the Sound Money cause. We are led to speak of Mr. Ehrlich in this connection because he has recently been honored by election to the Presidency of the American Free Trade League. This is an organization which is national, but which has its headquarters in Boston, and which includes among its list of Vice-Presidents many of the most distinguished men of the nation.

### ART IN JOHANNESBURG.

The Town Council, says the Johannesburg correspondent of "The London Times," have unanimously voted \$100,000 for the erection of a gallery in order to house a number of works of art collected recently by private benefactors for presentation to the public.

The event is worth recording, not only because it marks a notable step in the progress of Johannesburg from a mining camp to what bids fair to become one of the best appointed cities in the world, but also because the pictures already bought on the advice of Sir Hugh Lane are said to be attracting considerable interest now at the White-chapel Exhibition.

### MR. MORGAN BUYS FAIENCES.

The cable brings the news from Paris that Mr. J. Pierpont Morgan has acquired for the Metropolitan Museum, Gaston Le Breton's collection of Rouen Faience.

The faience manufactured at Rouen in the seventeenth and eighteenth centuries is among the finest ever produced in France. It was in the middle of the seventeenth century that Edme Poterat began to make the ware which is known as Rouen pottery. Italian influence is largely evident in the earlier work, but later the Norman potters introduced the characteristic decoration termed "à lambrequins" and "à broderies." It has been suggested that Chinese influence is observable, at least in the "broderies" manner, but it was not until the next century that the rage for "Chinoiserie" began in France.

In the beginning of the eighteenth century the distress in France caused, in a curious manner, renewed activity among the Rouen potters. The King, to raise funds, sent his gold plate to be melted down and substituted for it the faience of Rouen, and his example was imitated by the nobles. It was at this time that some of the finest of the Rouen ware was made.

The old Rouen designs have recently been revived by several French manufacturers. The enameled pottery of Rouen is mostly painted in rich red and blue, with well designed minute arabesques of geometrical form. One very rare variety has blue and red patterns on a deep orange ground.

### WITH THE DEALERS.

The Kleinberger Galleries recently sold to a wealthy German collector in Frankfort a superb Rembrandt, "Descent from the Cross," for \$200,000.

Mr. William Macbeth will leave next week for a tour of the Middle West. He will visit Cleveland, Pittsburgh, Detroit, Toledo and Buffalo and will inspect the Art Museums and many private collections. There are now on exhibition at the galleries, No. 450 Fifth Avenue, a collection of selected American paintings. The galleries will remain open all summer.

Mr. Louis Ehrlich, accompanied by Mrs. Ehrlich, will sail on July 9 for London. They will go from London to Paris and the German cities. The galleries at No. 463 Fifth Ave. will remain open during the summer months until 1 o'clock daily.

Messrs. Scott and Fowles are now in London, having sailed early this month to attend the forthcoming sale of a portion of the Alexander Young collection. The galleries at No. 590 Fifth Ave. are now hung with a fine collection of Barbizon and modern Dutch paintings and will remain open during the summer months.

Mr. Edward Brandus sailed for Paris early this month.

Mr. W. G. Kennedy, of Kennedy & Co. (formerly Wunderlich & Co.), is still in Europe. There is now on exhibition at the galleries a fine collection of engravings by Durer.

Mr. N. E. Montross will sail for his annual trip to Europe this month. In pursuance with the custom of this house, the galleries will be closed during the months of July and August.

Mr. A. R. Kohlman has severed his business connections with The Folsom Galleries and until further notice will conduct business from his studio apartment, 23 West 67 St.

Mr. V. G. Fischer sailed last month for Europe, where he will remain as usual until late in the fall. The Fischer Galleries at Washington will remain open during the summer, and while setting forth no special exhibition, will have on display notable examples of the early masters.

Mr. Louis Ralston will sail on the Kaiserin Auguste Victoria on June 25. Mr. Ralston has been delayed in leaving this year owing to his desire to witness the graduation at Yale of his son, William John Ralston. The galleries at No. 548 Fifth Avenue will be closed from July 15 to September 15.

Mr. George Durand-Ruel sailed early this month for Paris. The galleries at No. 5 West 36 St. will remain open during the Summer.

The Folsom Galleries at No. 396 Fifth Avenue will remain open during the Summer.

### FINOCCHIARO COMPLIMENTED.

Francesco P. Finocchiaro, Italian portrait painter, who has a studio at No. 80 West 40 St., recently has been made a chevalier by the King of Italy. Among his recent works are portraits of Baron Mayor des Planches, the retiring Italian Ambassador at Washington, and Baroness Mayor des Planches.



## RECENT EUROPEAN AUCTION SALES

## VALUE OF A REMBRANDT.

According to an authority on prices quoted in the May World's Work, a Rembrandt portrait is worth: If sold to a fine and cautious amateur like A, say \$40,000; if sold to a fine or more eager amateur like B, say \$60,000; if sold to the cheerful intruder like C, say \$100,000; if sold to a rather intelligent, very rich but stubborn collector like D, \$125,000; if sold to a dealer-led and ruthless amateur like E, \$200,000; if sold to a novice of the same type like F, \$225,000; and so on up to G and H.

## LONDON.

## Gookin Collection.

A fine collection of Japanese prints formed by Mr. F. W. Gookin, of Chicago, U. S. A., was sold at Sotheby's, May 24 and 25, the two days' sale realizing approximately \$4,116. Mr. Gookin purchased the best prints from the late Professor Ernest E. Fenollosa, who bought them in Japan himself.

Most of the best lots sold here were bought by Mr. J. Metzgar, of Moline, Ill. He gave \$250 for a splendid copy, in a fine state of preservation, of one of Tononobu's masterpieces, representing two lovers beneath an umbrella, printed in three colors. He also bought a work by Yokonbu at more than \$100. Both prints are dated 1750.

## High Prices at Christie's.

At the sale at Christie's, June 3, of modern pictures and drawings which were the property of Andrew Maxwell, E. Erskine Scott and R. W. Rankine, all deceased, high prices ruled. The total for the day was \$210,000. The highest price ever paid for a Carot at auction in Europe was paid by M. Knoedler & Co. The price paid was \$68,250 for "The Bird's Nesters." Another high price picture bought by M. Knoedler & Co. was "The Pancake," by Josef Israels. Matthew Maris's "L'Enfant Couchée," which was exhibited at the Guildhall in 1903 and which is 13½ by 20½ inches, fetched \$25,725. Other pictures brought these prices: "Minding Baby," Josef Israels, \$1,680; "Ploughing," J. Maris, \$1,995; "Head of a Lady," Rosetti, a crayon, \$105; "A Landscape Near Paris," Corot, \$3,465; "A Shepherd With a Flock of Sheep on a Hillside," Jacques \$2,205. Gainsborough's portrait of Mr. Robertson, secretary of the Marquis of Bute and a personal friend of the artist, brought \$325; Morland's "Contentment," being the interior of a stable, \$357; Sir H. Raeburn's portrait of Lieut.-Col. John Grant of Glenmoriston, \$1,942; Sir Joshua Reynolds's portrait of Col. Townsend, \$2,418; the same artist's portrait of a gentleman in brown dress, with gray wig, seated at a table holding some papers, \$236; "The Lady of Shalott," by Matthew Maris, \$4,462. Claude Monet's "L'Effet de Neige" went at \$2,520; Monticelli's "The Garden of Love," at \$2,992; Orchardson's "Don Caesar de Bazan," \$1,312; Alma Tadema's "The Nurse," \$1,575; Tissot's "A Comedian," \$84; Corot's "Le Coup de Vent," \$6,300; Harpignies's "The Last Days of Summer," \$4,987; Gainsborough's portrait of J. Tompion, Esq., \$4,200; Israels's portrait of an old man smoking a pipe, \$2,100; "Feeding Ducks," by Matthew Maris, 13 by 9 inches, on a panel, \$14,175; Orchardson's "Courtship," \$1,155; Raeburn's portrait of Rev. John Lockhart, son-in-law of Sir Walter Scott, \$1,470; Harpignies's painting "The Village," \$2,520; J. Maris's painting "A Dutch Canal," \$2,100; W. Maris's "A Black and White Cow Drinking at a Pool," \$2,100, and Mauve's "The Road to a Farm," \$2,100.

## The Buckley Collection.

Record prices marked the auction at Christie's, May 30, of Buckley's collection of engravings, eighty-eight lots fetching \$56,070. Valentine Greene's mezzotint of the Duchess of Rutland brought \$5,775. The same artist's mezzotint of Lady Waldegrave sold for \$3,885. Smith's mezzotint of Mrs. Carnac fetched \$4,935 and Warson's etching of Lady Bampfylde went for \$3,885. A set of Turner's Liber Studiorum brought \$1,940. Valentine's mezzotints of Lady Elizabeth Compton and Lady Louisa Manners brought \$2,520 and \$2,440 respectively. Dickinson's etching of Mrs. Mathew sold for \$3,410.

## Paintings and Drawings Sold.

At a sale of drawings at Christie's, May 27, Sir Hubert Herkomer's "Entranced in Some Diviner Mood of Self-Oblivious Soli-

tude," which was exhibited at the Chicago exhibition in 1893, fetched \$2,677.50. Morland's "Credulous Innocence" went for \$1,272.50. Hook's "Wily Angler" sold for \$1,890. Nasmyth's "View in Surrey" brought the high price of \$10,257.50. Pictures followed the drawings Rosa Bonheur's "Collecting Fagots in the Pyrénées" fetched \$557.25. Benjamin Constant's "Empress Theodora" sold for \$262.50. Corot's "Woody Path" went for \$78.75, while Raeburn's unfinished portrait of a girl brought \$2,677.50. Tenier's "Peasants Before a Cottage" brought \$26.25, while Sir Joshua Reynolds's portrait of Mrs. Waylen fetched \$1,312.50. Other pictures brought these prices: Raeburn's portrait of Lady Seton, \$4,462.50; Gainsborough's portrait of Squire Bennett, \$1,732.50; Millais's "Dew Drenched Furze," \$3,780; Millais's "Fringe of Moor," \$4,305; Orchardson's unfinished picture, "The Last Dance," \$3,835; Alma Tadema's "Hide and Seek," \$1,575, and Frith's Claude Duval, \$3,255.

## The Waller Collection.

At the sale of the Waller collection at Christie's, June 8, a pair of old Worcester vases and covers 14½ inches high sold for \$3,465; a Chelsea vase 21 inches high, \$3,202; a pair of Chelsea vases 18½ inches high, \$5,250; a pair of Chelsea vases 16½ inches high, \$9,450; a Sèvres jardinière, \$3,045; a pair of Sèvres vases, oviform shape, painted with Dutch figures at a repast, after Teniers, 11 inches high, \$10,500; a Hispano-Mauro bowl 13½ inches in diameter and 8½ inches high, \$3,937; a circular dish 10½ inches in diameter, made at Faenza or Saffaggiolo about 1515, \$6,300; a pair of terra cotta statuettes of Bacchantes 18½ inches high, by J. C. Marin, \$5,250. Louis XVI. suite of furniture with painted panels, \$14,500, and a Louis XVI suite of gilt wood furniture, \$8,400.

## PARIS.

## Dr. Muller's Collection.

At the sale in the Hôtel Drouot of Dr. Paul Muller's collection, May 26, the highest price paid for the old paintings was \$4,620 for Jacob Ruysdael's "Waterfall." Rembrandt's small portrait of his father in a black skull cap went for \$3,900. Van der Neer's "Winter" fetched \$3,300.

Interest at the sale of prints in the Scheikevitch collection centered in the Albrecht Durer prints. A magnificent "First State of Adam and Eve" fetched \$2,400.

## The Goerg Collection.

At the sale of the Goerg collection of pictures at the Hôtel Drouot, May 31, a painting by Lhermitte, "Dans le Champs," representing three reapers, was bid up to \$6,220 by M. Tober, a collector. Among pastels by the same artist M. Ferdinand Georges paid \$3,040 for "Last Sheaves," a night effect at Mézy. The second largest price of the sale was realized by a big canvas by Dagnan Bouveret's "Woman in White," which M. Leloir bid up to \$5,800. M. Latour's "Dance of Nymphs," brought \$4,020. One of the most keenly disputed pictures in the sale was "View of Paris," by Lépine. On an upset price of \$1,200, a collector, M. Saint, bid it up to \$3,000.

## The Lowengard Collection.

The sale of the Lowengard tapestries at the Georges Petit Galleries, June 10, was attended by American, French, English and German connoisseurs. The day's sale realized \$350,000. The bidding was keen.

The largest price of the day, \$80,000, was paid for two large fifteenth century Flemish tapestries, showing the parable of the prodigal son, by M. Schoeller, acting for Messrs. Duveen. A large Flemish panel with Biblical scenes was bought for \$12,000, by Seligmann & Co., who also gave \$4,100 for another fifteenth century piece, representing a knight being crowned by two women. A private collector, M. Smubaz, secured an century Brussels tapestry representing "Don Quixote After the Battle with the Windmills" for \$2,800. The second largest bid of the day was for four Gobelins, representing the history of Daphnis and Chloe, executed in 1715 for Philippe d'Orléans, Regent of France, after his own designs. This series, it was announced, had been restored. Started at \$8,000, it was eventually sold to M. Lasquin for \$70,200. A Savonnerie rug, regency period, was sold for \$6,100 to M. Stettiner. A large old Persian carpet was bought for \$3,000 by Messrs. Charles, of London. A silver woven Polish rug, ancient work, went to M. Stora for \$3,700.

## DUVEEN BROTHERS

LONDON—PARIS—NEW YORK



Dr. JACOB HIRSCH

Arcisstrasse 17  
Munich, Germany

Greek and Roman

Antiquities

Numismatics

## H. VAN SLOCHEM

OLD MASTERS

477 FIFTH AVENUE, NEW YORK

15 RUE DE LA ROUCHEFOUCAULD, PARIS

## PICTURE FRAMES

Original designs on hand to select from for both Pictures and Mirrors.

Enchings, Engravings and Other Prints  
Paintings and Water Color Drawings.

## CLAUSEN ART ROOMS

621 Madison Avenue Near 59th St

## REMINGTON'S ESTATE.

The appraisal of the estate of Frederic Remington, who died on December 26, was filed in the Surrogate's office May 31. His gross estate, all in personal property, is valued at \$54,669. There are also some pictures by Remington among his effects which are valued at \$20,750.

## "OLD CROME" POPULAR.

The art critic of the London Daily Telegraph foresees a popularity in this country for "Old Crome," a painter who has not yet figured largely in our auction rooms. "Some day," he says, "America will suddenly discover 'Old Crome,' and the chronicler of future Yerkes sales will cable over Hals and Turner prices for the works of the Norwich poet-painter. Then, once again, there will be a spirit of thankfulness that our National Gallery contains some of his best examples, including the 'Mousehold Heath' and the recently purchased 'Poringland Oak.' Signs are clear that an 'Old Crome' boom is beginning. We saw his large landscape in the Huth sale, 1905, bring 3,000gs., and since then his smaller transcripts have been fetching greatly enhanced sums. From doctor's errand boy to coach painter's apprentice, from self-taught art student to local drawing master were speedy steps, and at 34 Crome had founded the Norwich School, becoming 'Old Crome' to distinguish him from his clan, and dying at 52 with the certain hope of fame. His art, like himself, is of a quiet, simple, yet masterful dignity.

"Last week, at Christie's, the market was tested with a small panel, 'View on the River Wensum, at Thorpe, Norwich,' 18½ by 18½, possibly the work which realized 31gs. in the Dawson Turner sale, 1852. This little pictorial idyl of boys preparing to bathe in a cool stream beneath the canopy of majestic trees soon reached 450gs. (Agnew), a sum that would have amazed 'Old Crome,' who in 1803 wrote out a receipt for one guinea for 'Painting ye Lame Dog,' and 5s. for 'Writing and Gilding ye Maid's Head.'"

Although nothing by "Old Crome" has brought as much as \$1,500 in an American auction room, in 1907 at the Bronson sale a large landscape by this artist brought \$5,100, a very fair sum when we consider that in the same sale a "Hampstead Heath," by Constable, brought only \$500 more.

"Old Masters"

(Exclusively)

The Ehrich Galleries  
463-465 Fifth AvenueOne door above Fortieth Street.  
New York

Special attention given to expertising, restoring and framing.

## The Folsom Galleries

396 FIFTH AVENUE

Between 36th and 37th Sts.

## Selected Paintings

Rare Persian and Rakka Faience,  
Tapestries, Woodcarvings  
and Ancient Glass

## Paintings by

## AMERICAN ARTISTS

Choice Examples always on View  
Also a fine selection of Volkmar Pottery

## WILLIAM MACBETH

450 Fifth Avenue New York

## M. JOHNSON BROWN &amp; CO.

IMPORTERS

## OBJECTS OF ART

17 West 31st St. New York

## N. E. MONTROSS

Works of Art

## MONTROSS GALLERY

550 FIFTH AVE. NEW YORK



## D. K. KELEKIAN

275 Fifth Avenue  
NEW YORK

Opposite Holland House

## Rare Rugs

Potteries, Textiles, Jewels, Etc

2 Place Vendome, Paris



## C. G. SLOAN &amp; CO., Inc.

Art Auctioneers

1407 G Street, Washington, D. C

Correspondence and consignments solicited

JAMES P.  
SILO  
Auctioneer546  
Fifth  
AvenueFifth Avenue  
Art Galleries

Sales of Important Collections of  
paintings, art objects, bric-a-brac, etc.

THE BEST ART MEDIUM.

AMERICAN ART NEWS.

Read by All Buyers and Collectors.



**Galerie Kleinberger**

9 Rue de l'Echelle  
PARIS  
12 West 40th St., New York



Ancient Pictures  
Specialty Dutch,  
Flemish Schools

**CHARLES**

251 Fifth Avenue, N. Y.  
EXHIBITION of fine old Elizabethan  
Jacobean, Queen Anne, Georgian  
and Adams Rooms.  
Tapestries, Early English Furniture  
Georgian and Adams Marble Mantelpieces  
and Rare Chinese and European Porcelains

**Shepherd Bros.**

27 King Street St. James's, London  
**Oil Paintings**  
by the  
EARLY BRITISH MASTERS

**OBACH & CO.**

Picture Dealers & Printsellers  
168 New Bond Street  
London, W.

**W. M. POWER**

**VICTORIA GALLERY**  
123 VICTORIA STREET, S. W.  
(Adjoining the American Embassy)  
A new and large gallery having recently been added to  
above extensive premises; will afford greater facilities  
for the better display of a large collection of examples of  
early English, French, Dutch and Flemish Masters.  
American Dealers are invited to inspect same.

**FRANK T. SABIN**

PICTURES, ENGRAVINGS,  
DRAWINGS, MINIATURES,  
RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond St., London, W.

**WHOLESALE AND EXPORT**

**LEON LEVY**  
52, Rue de la Tour d'Auvergne, PARIS (9e)  
**REPRODUCTION OF ANCIENT:**  
Paintings, Pastels, Miniatures, on Ivory, Engravings,  
Enamels, Ivories, Art Goods, Curios.  
Exclusive Publisher of Colored Engravings on Silk or Satin

**HAMBURGER FRES.**

Antique Works of Art, Curiosities,  
Tapestries, China, Decorative  
Furniture

**PARIS**

362 Rue St. Honore

**R. C. & N. M. VOSE**

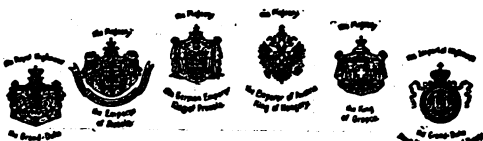
ESTABLISHED IN 1841

**HIGH CLASS PAINTINGS**

EARLY ENGLISH  
BARBIZON  
AMERICAN  
MODERN DUTCH

**BOSTON**

320 BOYLSTON STREET

**PURVEYORS TO**

**J. & S. GOLDSCHMIDT**  
FRANKFORT O/M., KAISERSTRASSE 15

**HIGH CLASS ANTIQUITIES**

New York Office: 527 Fifth Avenue  
New Galleries at 580 5th Avenue will be  
opened in Fall 1910.

**Galerie Heinemann  
Munich**

HIGH CLASS PAINTINGS OF  
THE GERMAN, OLD ENGLISH  
AND BARBIZON SCHOOL



The G. von MALLMANN  
GALLERIES  
**BERLIN**  
ANHALTSTRASSE, 7  
High-class Old Paintings and  
drawings.

**Etienne BOURGEY**

NUMISMATIST  
7 Rue Drouot PARIS  
Greek and Roman Coins  
Coins and Medals of all Countries

**WORCH & CO., 9 Rue Bleue, Paris**  
Importers of Ancient CHINESE CURIOS, Rugs, Paintings  
Interesting SELECTION OF CHINESE EXCAVATION  
POTTERIES, Etc.

**C. & E. CANESSA****Antique Works of Art**

Paris: 19 rue Lafayette  
Naples: Piazza di Martiri  
New York: 479 Fifth Ave.

**BONAVENTURE'S  
GALLERIES**

HIGH CLASS PAINTINGS  
WORKS OF ART - RARE BOOKS  
FIVE EAST THIRTY-FIFTH STREET  
Opposite Altman's

THE BEST ART MEDIUM.  
AMERICAN ART NEWS.  
Read by All Buyers and Collectors.

**SCOTT & FOWLES CO.**

Dealers in

**High Class Paintings**

OLD AND MODERN SCHOOLS

Careful attention given to  
the cleaning and restoration  
of valuable paintings . . .

590 Fifth Avenue

Between 47th and 48th Streets  
NEW YORK

**SELIGMANN & Co.**

Genuine Works  
of Art

7 WEST 36th STREET

New York

PARIS 23 Place Vendome. LONDON, W. 12 Old Burlington Street.

**E. Gimpel & Wildenstein**

High Class  
Old Paintings  
and  
Works of Art

PARIS NEW YORK

57 Rue La Boetie 636 Fifth Ave.

**JULIUS OEHME**

DUTCH AND BARBIZON  
PAINTINGS

Removed to 467 FIFTH AVENUE  
Opposite Public Library

**LOUIS RALSTON**

ANCIENT AND  
MODERN PAINTINGS

548 FIFTH AVENUE NEW YORK

LONDON OSAKA KYOTO BOSTON

**YAMANAKA & CO.**

254 FIFTH AVENUE  
NEW YORK

WORKS OF ART FROM THE FAR EAST  
CLASSIFIED EXHIBITIONS OF INTERESTING  
OBJECTS ARE HELD IN OUR NEW GALLERIES

**M. Knoedler & Co.**

invite attention to their carefully  
selected collection of

**PAINTINGS**

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,  
Cor. 34th Street

London, 15 Old Bond St.  
Paris, 23 Place Vendome

**HENRY REINHARDT****High Class Paintings**

OLD AND MODERN SCHOOLS

GALLERIES: Auditorium Annex

**CHICAGO**

MILWAUKEE 406 Milwaukee St. PARIS 12 Place Vendome

**Arthur Tooth & Sons**

ESTABLISHED 1842

**HIGH CLASS PAINTINGS**

580 Fifth Ave. (N. W. Cor. 47th St.) New York

LONDON: 155 NEW BOND STREET  
PARIS: 41 BOULEVARD DES CAPUCINES

**Cottier & Co.**

REPRESENTATIVE PAINTINGS

WORKS OF RODIN & BARYE

ART OBJECTS  
DECORATIONS

**Cottier Galleries**

3 EAST 40th STREET

**V. G. Fischer Galleries  
FINE ARTS**

527 - 529 FIFTEENTH STREET  
Washington, D. C.

**Blakeslee Galleries**

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

IMPORTANT  
EXAMPLES

of the

Early English, French,  
Dutch and Flemish  
Masters